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EDITORIAL

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Beatles Cartoons: **BOB GIBSON**

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Hi!

THE E.M.I. RECORD COMPANY has three big studios in St. John's Wood in North London. The second largest—No. 2—is where the Beatles have recorded most of their hits. Many other top artistes, of course, also use the same studio, but something very special happens when John, Paul, George and Ringo walk in to cut another disc.

THAT SPECIAL ATMOSPHERE was present all through the third week of February because the boys spent every day there recording the songs for their new film. It's a unique experience seeing the way they turn a song, scribbled on the back of an envelope or on an odd piece of paper, into yet another great hunk of Beatle music. And even while they are concentrating on what they are doing, they never seem to miss an opportunity for a bit of leg-pulling with whoever happens to be there at the time. From what I heard at the studios, the music from their new film is going to be terrific. Like you, I wish I could have it all on an L.P. right now, but we're just going to have to wait till the film is released at the end of the summer. Of the fourteen songs they recorded George wrote two, Paul and John the rest.

I KNOW THAT EVERY BEATLE PERSON will want to join me in wishing Ringo and Maureen many congratulations on their marriage and every happiness for the future. There's a special pic on page 30 of them both signing the register at their wedding.

IN THIS ISSUE Frederick James reports another Beatle interview—this time, between Paul and Ringo. And we've got a lot of other personal features by them lined up for the future to keep you in touch with the boys while they are in Nassau and Austria on location, plus lots more great exclusive Beatle Book pix.

WE'RE GRADUALLY WORKING through the pile of applications for pen pals which you have sent in and I would like to assure you that they are being published in strict rotation. This month there are more than fifty Beatle People from all over the world for readers to correspond with.

See you all in No. 21.

Johnny Dean Editor.

P.S. When you are writing to us about back issues, pen pals, etc., please put your name and address in block capitals at the top of your actual letter. Sometimes the envelope gets separated from the letter, leaving us with no address to reply to.

They may be millionaires . . . but they still prefer a cup of tea to a glass of champagne.





The Official

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NEWSLETTER

March 1965

DEAR BEATLE PEOPLE,

Who else but our fabulous foursome could find a marvellous excuse like film-making for giving themselves a three-week spell of warm winter sunshine in the Bahamas! Joking apart, the boys are probably working more hours per day in front of the cameras than you and we are working here at home! But you can bet your life they'll be taking advantage of the blue sea and silver beach by spending their free evenings swimming. Four browned Beatles will be back in Britain very briefly around the 12th of this month but they'll be off to film some snow sequences in the Austrian Alps the following day. The final part of the film work will be done in studios at Twickenham and on location in various streets around London and the production should be completed by the second week of May.

IT IS ANTICIPATED THAT THE FILM WILL BE PREMIERED SHORTLY BEFORE AUGUST BANK HOLIDAY AND SIMULTANEOUS GENERAL RELEASE IN BRITAIN AND AMERICA WILL FOLLOW.

Incidentally, I hope that most of you have managed to book your tickets for the next personal appearance of The Beatles in London. They'll be starring at the *New Musical Express* Pollwinners' Concert at Wembley Empire Pool on Sunday, 11th April. Unfortunately we CANNOT supply tickets for this gala performance so please do not address booking requests to the club offices.

By the time they read this page, American Beatle People will know the full itinerary for the August concert tour which Brian Epstein has arranged. Dates and venues have been very carefully planned so that as many people as possible in various parts of the U.S.A. can have another opportunity of seeing and hearing John, Paul, George and Ringo in action.

SPECIAL NOTE FOR BEATLE PEOPLE ON BOTH SIDES OF THE ATLANTIC:—This month you have your FINAL OPPORTUNITY of getting your personal souvenir copy of the special book which commemorates "ANOTHER BEATLES CHRISTMAS SHOW". This impressive publication has 24 big pages of pictures and stories—including ORIGINAL DRAWING BY JOHN LENNON filling the front and back covers. Mail order details for home and overseas readers are given on another page.

SPECIAL NOTE FOR BEATLE PEOPLE IN THE U.K. ONLY:—As a general rule annual subscriptions become due every May whenever you joined the club. However, those who APPLY FOR MEMBERSHIP NOW will have their initial membership valid until May 1966 for a single subscription of FIVE SHILLINGS. More than 70,000 Beatle People



Dave Boxer, top disc jockey of C.F.C.F. Radio, Montreal, flew across the Atlantic to interview the boys. Here he is talking to Paul and John. That scroll he's holding is a petition signed by several thousand Montreal fans urging the Beatles to visit their city on their next Transatlantic trip.

throughout the U.K. will be receiving a very special **FREE GIFT FROM THE CLUB** this May. If you join right away you'll be in time to qualify too. Details of the gift must remain a secret for the moment but we'll tell you a bit more about it on this page in April.

Incidentally, I'm sure all Beatle People will join me in offering congratulations and good wishes for a very happy future to Bettina Rose, who will be getting married shortly. Since Bettina first formed the earliest branch of the Fan Club more than two years ago, she has done a terrific job working in her spare time at home and, more recently, during the daytime at the club headquarters as well. Thanks for everything, Bettina.

Lots of luck,

Anne Collingham

ANNE COLLINGHAM

National Secretary of the Official Beatles Fan Club



BEATLES TALK

In this new series **FREDERICK JAMES** lets his tape recorder listen in on informal conversations between John, Paul, George and Ringo.

This Month: PAUL AND RINGO

PAUL: Right, Starkey! It is my duty to warn you that anything you say may be taken down on tape and used in print against you.

RINGO: I didn't do it ossifer, honest I didn't. In any case I thought they'd done away with corporal punishment.

PAUL: Well?

RINGO: I was a corporal in the cavalry but someone gave me a tip and I changed to the guards!

PAUL: It's capital punishment they've done away with.

RINGO: London's the capital, isn't it?

Paul: True.

RINGO (sings): Maybe it's because I'm a Londoner . . .

PAUL: You have been listening to Mike and Bernie Summers in another edition of "Beyond Our Fringe".

RINGO: What did Cilla Black say to The Righteous Brothers?

PAUL: I don't know. What did Cilla Black say to The Righteous Brothers?

RINGO: "Don't move! I've got you covered!"

PAUL: What did the manager say to the beat group?

RINGO: I'll buy it.

PAUL: "Don't move! I've got you discovered!" What did Jimmy Savile say to the Rolls-Royce salesman?

RINGO: I'll buy . . . Hey—you nearly caught me there!

PAUL: Enough of this carefully rehearsed ad-libbing!

RINGO: I have a letter here.

PAUL: Yes, yes!

RINGO: No, seriously. It's a letter from a girl who asks if we prefer making films to doing concerts.

PAUL: A very fine question and a very fine topic for conversation. Now then . . . what's her name?

RINGO: Barbara.

PAUL: Now then, Barbara, if you were lying about in London on a perishing cold February day and some bloke said "Hey! Let's fly off to the Bahamas to make a film", how do you think you'd feel about it?

RINGO: But what about the snow bit in the Alps?

PAUL: As long as you wear enough warm gear you can get by in the snow. Ask John. He sat in enough of the stuff at St. Moritz last month!

RINGO: So naturally it's more interesting to film in places like Nassau and Austria than it would be in an ordinary film studio. But that isn't what this bird Barbara was asking.

PAUL: Well I like doing films for a change but the waiting around while they change cameras and all that gets boring. With a film you've got to wait months before you see how the whole thing has turned out. With a concert you get reaction from an audience right away.

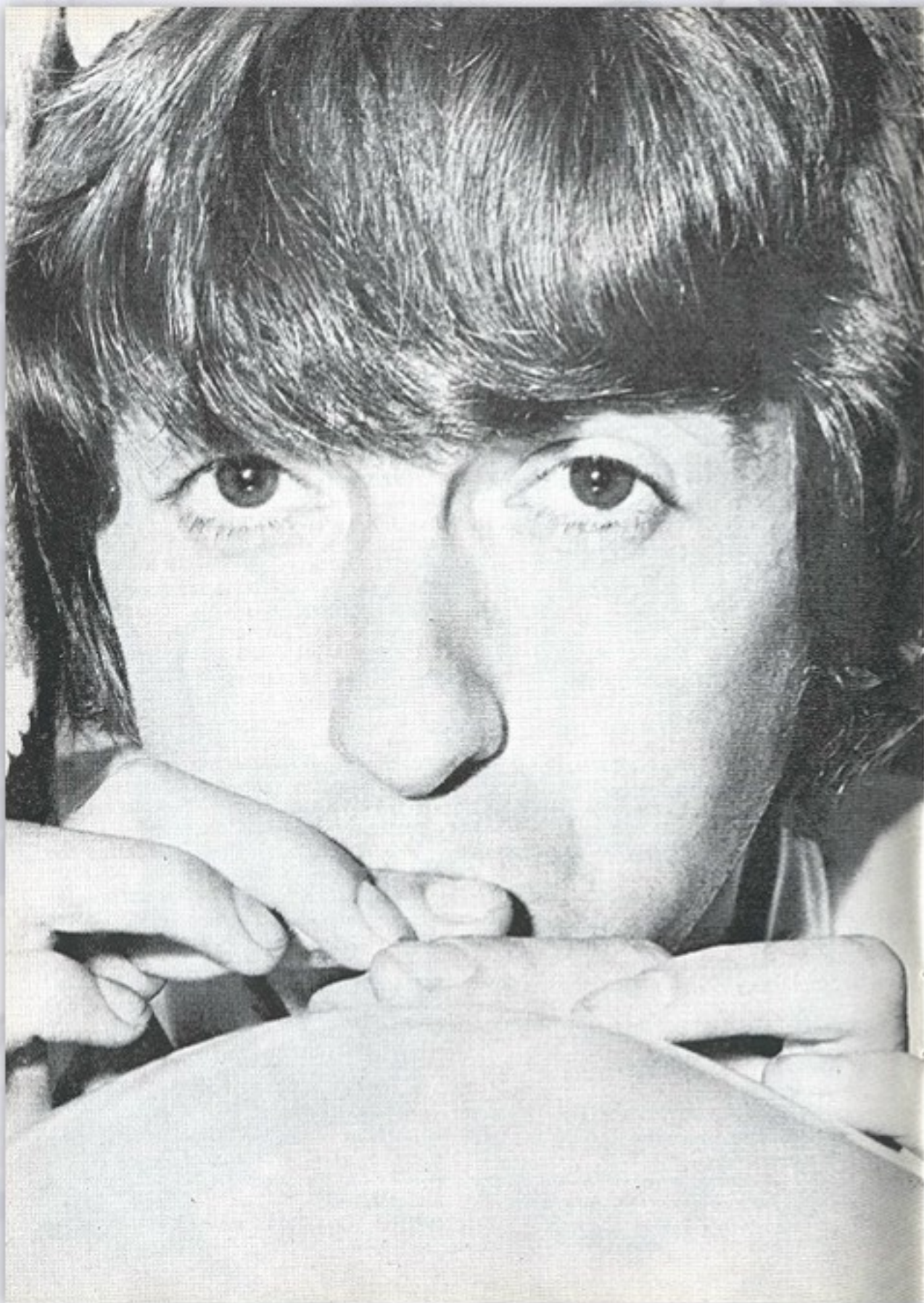
RINGO: What about the rushes? Every day when there's a break in filming you get a chance to see "rushes" of the scenes they shot the previous day.

PAUL: And that can be hilarious because you see all the bits of film where somebody mucked things up by laughing or forgetting some lines.

RINGO: However, to answer Barbara's question once and for all, filming can be fun—especially if it means escaping from the winter and seeing a bit of the sun—but we love doing "live" shows.

PAUL: Agreed. (I'll say this next bit in a pseudo-American accent especially for American readers) And we'll be back in the U.S. of A. around the time our film comes out in August, folks, so see you around, huh!

RINGO: That didn't sound a bit American.



PAUL: Well nobody'll ever know that when they read it in the Book, will they?

RINGO: Go on, then. Talk about the film in an American accent.

PAUL: O.K. It'll be finished by the middle of May and it'll be made in colour.

RINGO: There you are! I told you they'd be able to tell.

PAUL: How do you mean?

RINGO: I distinctly heard you say c-o-l-o-u-r instead of c-o-l-o-r. (To the tape recorder) Fred Tape heard it too, didn't you, Fred.

PAUL: What about pirate broadcasting stations like Radio Caroline?

RINGO: Eh?

PAUL: I'm changing the subject. Your move.

RINGO: I have given the subject of pirate radio stations a great deal of thought. This is not a matter which can be dismissed lightly. Indeed I would like to emphasise the fact that I hold very strong opinions on the subject. Once I make up my mind I'm not easily swayed in my views and as far as pirate stations like Radio Caroline are concerned nothing can alter my present attitude. I don't mind telling everyone how I feel on this matter. I have nothing whatever to hide.

PAUL: Hear hear!

RINGO: People who live in glass-houses shouldn't. It might frighten the neighbours.

PAUL: What about Radio Caroline?

RINGO: Too late! I've changed the subject.

PAUL: And now folks, Ringo has gone into this fabulous dance routine. I just wish you could see him here. His foot-work is fantastic as he moves lightly round the room, kicking the tape recorder elegantly as he goes by. Wow! this is really something. Now he's doing the whole routine again with an American accent just for the benefit of all those Beatles Book readers across the Atlantic. There, wasn't that truly terrific? If that doesn't shove another hundred thousand copies onto the circulation figures I'll eat my Johnny Dean tie clip!

RINGO: Whew! I'm exhausted. You try doing The Monkey into a tape recorder mike in two different languages!

PAUL: No thanks. I'm trying to give them up.

RINGO: Aren't we supposed to be saying sensible things for this feature?

PAUL: Giving up different languages and Johnny Dean's tie clip is sensible.

RINGO: For an encore let's play back this tape and mime to the conversation!

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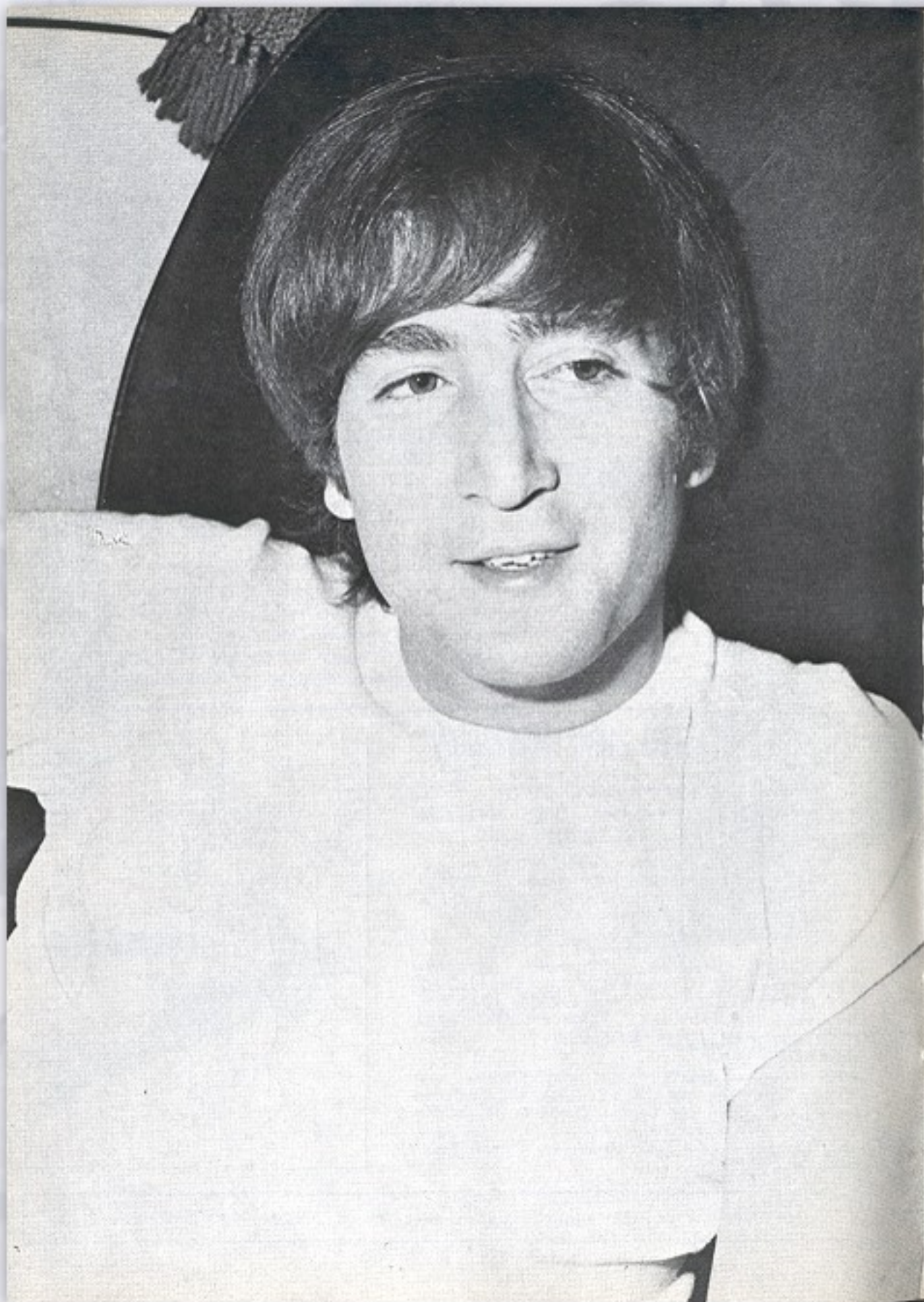
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One of the rare occasions when easy-going George blew up ... but only a yellow balloon!





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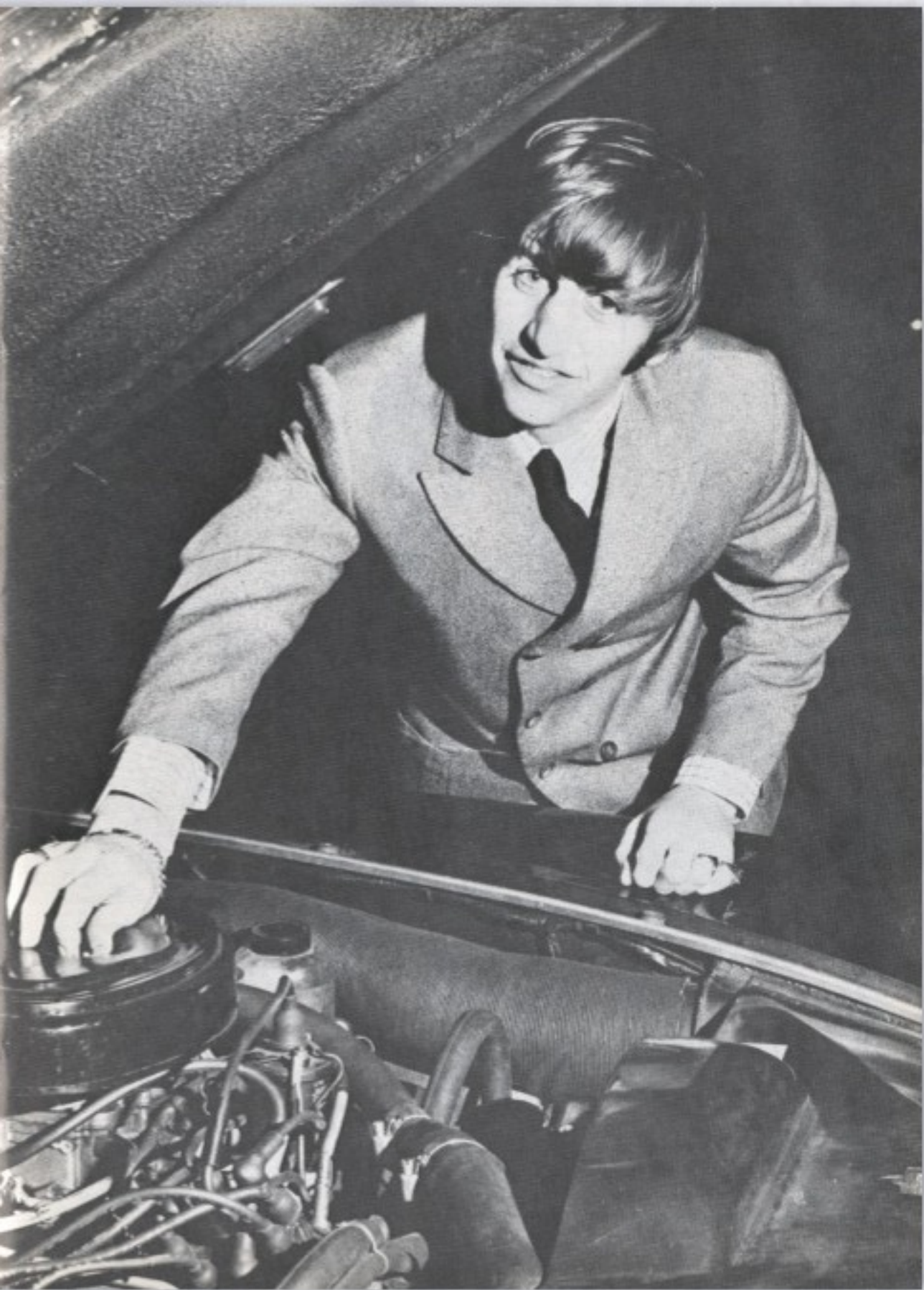


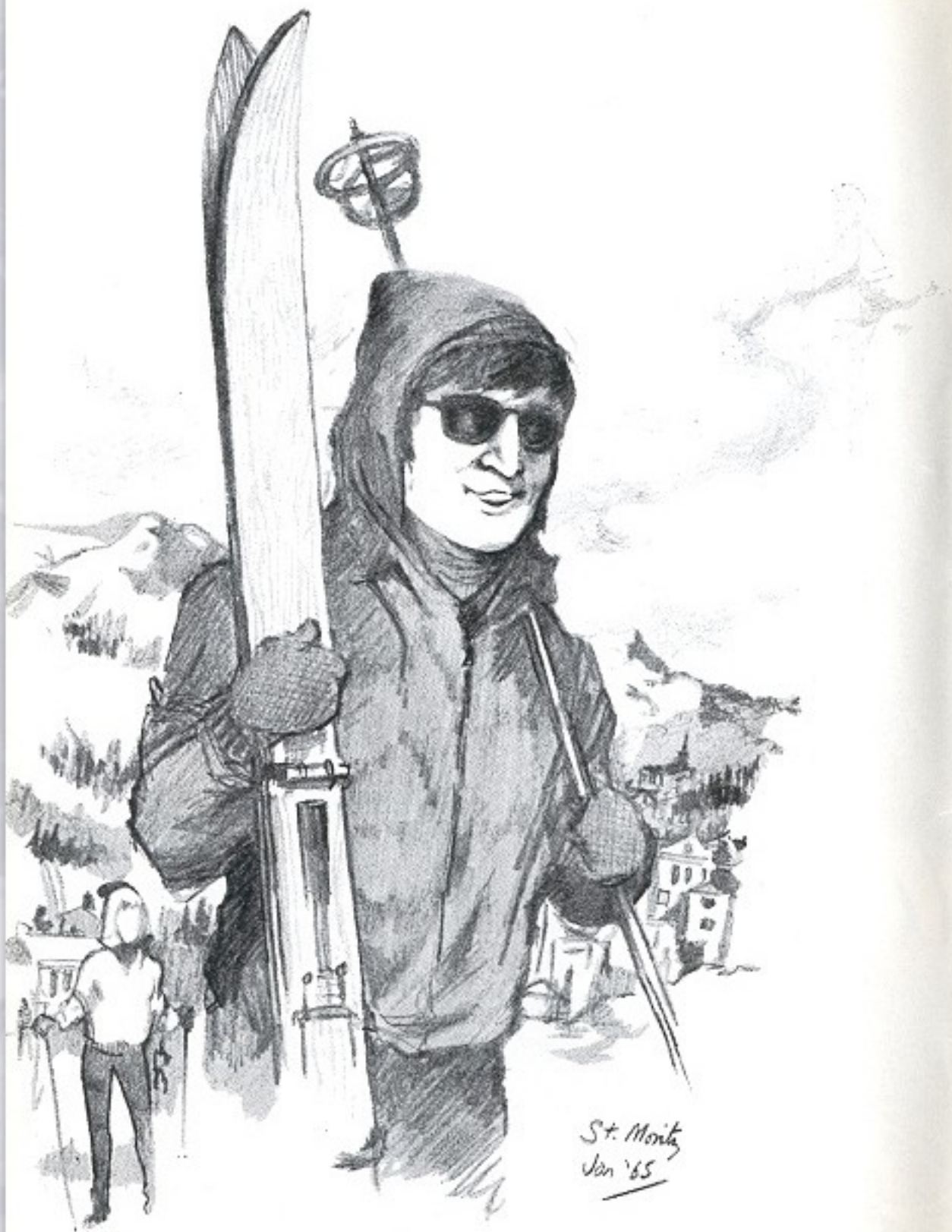
Page 12—George tries out Jimmy Savile's new £12,000 Rolls-Royce.

Page 13—Ringo checks up on the engine of his Facel Vega.

STAGE DOOR









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LETTERS from Beatle PEOPLE

Dear Johnny,

After you printed my "Letter to George", I received lots of letters from Beatle people—and one "spiteful" anonymous letter. If this letter had been written by an educated person, I might have been more upset—as it is, I can only laugh at it because it's so illiterate and ridiculous. I am accused of being "a overgrow baby". She thinks it is stupid for a girl of my age to "write letters to Magasens writing such trash". She also supposes I go to "a 2nddry Mod", which I don't, I go to a grammar school. She wants to lay off the Enid Blyton books, as she finishes with the threat "Now listen to me, if I hear any more of this nonsens I shall come and tell you parents."

Take head".

Dear dear! I am frightened! I hope the mentally-retarded nut case doesn't call herself a Beatles fan! I hope you'll be able to print this, as I want her to write again, giving her address. (She didn't put a stamp on the letter.)

If you can't print it, give it to the boys so they can have a laugh!

Yours,
Karen Blyth.

P.S. I've just read about the new L.P. selling 3 million in America! Fabulous! Congratulations, boys!

Dear gorgeous, lovable Beatles,

Our curiosity has got the better of us and we would like you to answer some questions for us about "Beatles Book No. 19". First of all, what exactly were George and Paul laughing at on page 3? We think George looks absolutely fab when he laughs like that. What were John and George reading in the newspaper in the picture on page 24? We hope you don't think we're too nosey, but who was Paul talking to on the 'phone, page 14. Not forgetting dear Ringo, please could you tell us how many rings he has got all together and when did he first start to wear them?

Thank you in advance for answering our questions. We will love you for ever and ever, and ever and ever.

Two faithful Beatles fans,
Lots of love (and kisses),
Gillian Clack,
Lynn Stacey.

Paul answers:—

1. We were laughing at one of the lines in the Abominable Snowman sketch in the Christmas show; 2. They can't remember—it's too long ago; 3. I was talking to a reporter; and 4. Ringo's only got five rings—the last one was acquired very recently.

Dear Beatles (especially John),

In the 19th edition of "Beatles" monthly book, there was a picture of John and George reading a story of themselves on page 24, John didn't have his glasses on!!!!!! Can he really read a newspaper without wearing his specs?!!!!

Ooooh, I've just read in my Beatles monthly that "THEIR" new film is to be a thriller. This sounds great, just as long as John doesn't make his usual face at the camera—I'll be watching!!!

LUV FROM US.—

Gail Parlane, (14)
11, Grangeway, Smallfield,
Horley, Surrey.
Lynda Shanks, (14)
105, Nutfield Road,
Merstham, Surrey.

John answers:—

I'm afraid I'll have to make my usual face at the camera—it's the only one I've got.

Dear Beatles,

I've just read the Beatles book for February '65. I thought that the article by John and George was a scream! My English Master wouldn't have thought so though, if he'd known I was reading it, hid behind my file.

A great big thank you to all of you fab guys for that Christmas record you sent me. I practically know it off by heart where I've played it so often, it was really a rave. Anyway here's a little poem (no comment please) I've made up.

Twos in Liddypool one fine day
That the four fab boys began to play.
They captured the "Cavern", and fans galore
Who kept on screaming for more and more.
It soon got round to all the towns,
That here was the sound to beat all sounds.
At home and abroad their fame kept growing,
And soon their first film was showing.
"A Hard Day's Night" appeared everywhere,
In fact it gave James Bond a scare.
Beatle products became the rage,
This proved to be the Beatle Age.
In the U.S. they went down well,
Everyone agreeing they were just swell.
John Lennon's book on general release,
Gave the libraries little peace.
Ringo's tonsils became the news,
His being ill, gave us the blues.
On leaving for home he cried, "I Feel Fine",

Which shot to number 1 in no time.
Last but not least the Beatles Christmas Show
Was a wow as we all know.
I'll love you all till the end of time,
So hope you'll print this little rhyme.

If you can't find room for this on the letter page I
wondered perhaps if I might be lucky and get an
answer from you. If not I'll understand. Thank you.

Luv from a grateful fan
A-Nony-Mouse.

Dear Johnny, and Beatles,

In a magazine recently, we read that the pop-stars of
today are just like the boys next-door.

So please tell us why the boy next-door is never ever
like John, Paul, Ringo or George.

Two ever-loving Beatles fans.
(age 14 years)

Dear George,

In Beatles Book number nineteen, the "BeatleTalk"
page, you said, "I think some fans get the idea they're
only supposed to like one group or one singer at a
time", well, George dear, I think you're very wrong.

Since I've got to know you all, bought your records
and watched your film almost every night for about a
month, I've got so attached to you all, I'm just not
interested in any other group or singer.

And another thing, love. You said "Whoever you're
favourites are, surely it would become boring if you
favoured nothing but one artist's records all the time".

My sister and I do exactly that. We get all the
Beatle singles together, including the Christmas
record, (by the way, thanks to you all, we're still
enjoying it) which we put on last, on top of an old
Bobby Vee record, otherwise it just drops with a
Beatle record underneath. We'll play them through
and flip them over. When they've finished we'll play
L.P.'s and E.P.'s.

If there's a pop show on T.V. I'll find out whether
you're on or not, if not, I'm not interested.

I slipped up once though. Ready, Steady, Go was on,
and you weren't present so I went upstairs to read,
(about The Beatles, of course). There was a sudden
yell. "Beatles!" shouted our Denise. I fell downstairs
to find that Paul had popped in on R.S.G.

After that I have been much more careful.

Cheerio Now, a big love and a hug to you all, and
mind you don't play too many Chet Atkins records.

Love Carol.

George answers:—

Well, I certainly underestimated you, Carol.

Dear Sir,

We, members of a committee in South Bend,
Indiana, are writing to let you know of our campaign
to bring the Beatles to South Bend on their next tour.

We have set up petitions and posters in nearly all
stores including theaters and restaurants. The petitions
are also circulating in grade and high schools through-
out our area. We are well on our way toward getting
the number of signatures needed.

Our campaign is being sponsored by Mr. Frank
Crosair, manager of W.J.V.A. radio station in South
Bend, also by Mrs. A. L. Talboom our adviser who has
been to England.

If, in any way, you can help and notify us if this
campaign is possible, we shall be most appreciative in
whatever you can do for us.

We realize South Bend is not a large city like New
York or Chicago, but Beatle fans here are just as
loyal as any place else.

We have the stadium at University of Notre Dame
in South Bend, which holds 60,000 people, which
would be ideal for a concert.

This is a centrally located town, and the people in
surrounding areas will not have any trouble getting to
the stadium.

It would be gratifying if you could hand this letter
over to the Beatles so they may know what we are
doing. We know this is an unusual request and seems
impossible, but your co-operation will be so important
to us.

We have contacted Ed. Pazdur Productions who
handled the last Beatle tour in Chicago.

Sincerely,

The Beatles to South Bend Committee.

Mrs. A. L. Talboom (Adviser)

Miss Patricia Durfee (Secretary)

.. Linda Biber

.. Rosemary Aides

.. Rosemary Ferro

.. Theresa Ferro

.. Barbara Gudim

Dear Johnny,

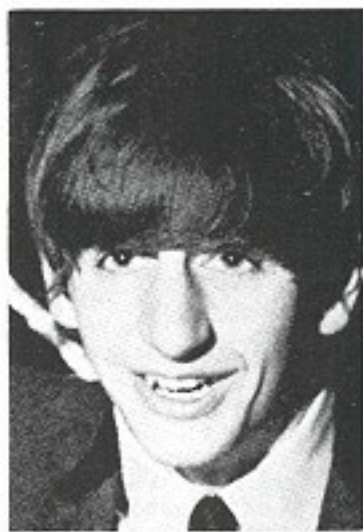
May I say how much I enjoy "The Beatles Book"?
In my opinion, it is a real little gem, brimful of interest-
ing and delightful information and really lovely
photographs. Also, what a stroke of genius to include
the words of a Beatle song in each issue!

It is a well balanced book and its warmth and
friendliness seems to bring one very close to our
wonderful Beatles. For my part, I love it!

Yours sincerely,

Phyllis Foley





★ ★ ★ ★ ★ ★ ★ ★ ★ ★

★ THE FACES of RINGO ★

★ ★ ★ ★ ★ ★ ★ ★ ★ ★

Could be that Ringo Starr has the most expressive face of all the Beatles—but it's that cocker spaniel, sort-of-hangdog look that swings the balance in his favour. Ringo basically has sad eyes, a really broad smile—and the ability to put almost every expression onto the whole of his much-photographed features.

★ ★ ★
But let's look more closely at the different expressions. There's the drumming "look", which is the most-seen public face. It's a sort of sticks-away, all-hands-in-action, everything-happening sort of look. While the other Beatles have animated expressions, Ringo's is now very energetic—and he's the dominant one in terms of the head-flopping which tops it.

★ ★ ★
There's the "what-comes-next" look which Ringo wears at recording studios. He appears to be worrying, specially when John and George get THEIR heads together on some new musical idea. Ringo wears a puzzled "face" but it soon fades as the beat grows...

★ ★ ★
Ringo also has a straight-faced expression. When he looks serious... he looks VERY serious. Everything in his face seems to point downwards. I said it was sad-eyed, like a cocker spaniel. Maybe a well-fed bloodhound is nearer the mark. But Ringo doesn't stay sad-faced for long.

★ ★ ★
Fans don't often see Ringo's joke-telling face. This one is switched on when he has a good gag to relate, or a slice of satirical gossip to put round. A strange face, really—a mixture of knowing smile, sparkling eyes and curious reserve in case you don't get the point.

★ ★ ★
There used to be a "lonely face of Ringo". This came about when the other Beatles

talked about the early days of the group... for, of course, Ringo (as the new boy) didn't know much about that era. You can still see this "face" nowadays, specially in the reminiscent hours of the early morning—but it's far less frequent now.

★ ★ ★
Ringo's smiling face is always virtually the same, no matter what the conditions. It's a slightly lop-sided smile, put on with the broadest of broadness. But it comes only when he's properly in the mood... He says: "Often I am very happy but I haven't got the sort of face that reflects it".

★ ★ ★
He also has a conspiratorial Groucho-Marx sort of expression. This is a saucy, eye-twinkling sort of look and usually heralds a Groucho-type walk through the assembled company. Put glasses and a moustache on him at times like this, and he really could be a Marx Brother.

★ ★ ★
There's also the tender look reserved for one special person recently. Ringo exudes warmth and friendliness with this tender gaze—and he clearly shows that she is a person who really matters to him. The eyes wrinkle with the close attention he is paying.

★ ★ ★
Ringo also has a "phoney" look. This is the one that strains across his face when a photographer says: "Look natural".

★ ★ ★
Put a strict rhythm 'n' blues record on the player and you get Ringo's attentive look. He plays discs at every conceivable off-stage moment... and invests each one with tremendous importance as he listens and studies every note of what's going on.

★ ★ ★
Yes, there are plenty of Ringo expressions. He used to be a dead-pan character. Not now, though. The different faces of Ringo produce a very rich harvest indeed.





by Billy Shepherd and Johnny Dean

Facts and figures about the boys were crammed into newspapers and magazines in early 1963. Some totally irrelevant and inaccurate "facts" were, inevitably, interwoven. And we've often been asked whether the boys take any notice of the millions of words written about them.

Answer is, firmly: "Of course. They did early on—and they do now." The boys may have built themselves into the biggest attraction in the whole business, but they still like to read everything about themselves. Sometimes they are cynical about this journalist or that columnist. But it did seem odd to them at first, as George Harrison put it: "You read a story and sometimes you can't believe it's actually you they're writing about. No, don't worry—we don't believe all the nice adjectives they use about us. Any sign of one of us getting even a little bit big-headed and the others'd knock it out of him very quickly indeed."

"But some reporter asks you, quite casual like, how often do you wash your hair... and the next day—there it is—splashed across the top of a page."

Their Approach

But George followed up with a remark that underlined the typical Beatle approach to the business. "We buy all the magazines and books. Sometimes, you know, someone comes up with a criticism of us, or our act, and then we get together and talk about it. Often it's a load of old nonsense—you know, something that we've done deliberately for a special effect—but you can pick up tips about where you're going wrong."

As 1963 went on, the boys were conscious of an intolerable strain. Bang went their freedom to come and go as they liked—it

was all work, or interviews, or plans, or travelling. But they were determined that their first L.P. would be the very best they could create. "Can't stand those long-players which are just crammed together 'cos someone gets a hit single", said John. The others agreed wholeheartedly.

The work itself didn't worry the boys. In Germany, they'd had to work for hours on end, never letting up on the excitement and barely having time to grab a cuppa or a sandwich. Remembers Paul: "Doing just, say, half an hour in a show in Britain was O.K., specially with the way audiences were reacting. You'd hear all that screaming and shouting and, honestly, you'd wonder what was so special now when we'd gone around for years before with no hysterics from anybody."

But they really learned the discipline necessary for stardom when it came to the long-player sessions. At the time, we marvelled at their stamina. It went on for the best part of twelve hours, with George Martin, their recording manager, keeping his fingers crossed that one or other of them wouldn't collapse through sheer fatigue. Sure they kidded around—played jokes on the sound engineer, Norman Smith, and "sent up" George Martin. But they also took cough mixture and cold cures to stave off running noses and aching eyes and sore heads.

They were after a specific sound... and they said then they'd have camped in the studio for a fortnight to get it dead right.



Close-up of John getting ready to go on stage. That shirt is one that was specially made for him by Bob Fletcher of Glasgow.



Ringo and Paul obviously found this press conference in 1964 hilarious, but George and John took it very seriously.

George's fingers were sore and cracked after, oh! fifty takes. But he didn't show anyone the damage until the very last track was in the bag—and to the satisfaction of each Beatle.

Jealousy

That L.P. shot straight into the best-sellers. That much is sheer factual history. What isn't known is that the Beatles, spearhead of a fantastic new phase in the history of British popular music, were gradually getting upset at an atmosphere of jealousy that could be felt inside the business. Again, a Beatle would never publicly let his feelings on this sort of subject be known . . . we heard about it only from constant visits backstage and to hotels—wherever the boys were "operating".

Beatlemania was such a violent speedy operation once the record break-through had been achieved, that it upset some of the big-time moguls in show business. Here was Brian Epstein, a young man untutored in the

ways of management and agency work, building up an incredible empire way up in Liverpool. And he was so certain that his fabulous quartet would be big, as big or bigger than Elvis Presley, that he had no intention whatever of letting the contract be bought out by anybody else.

He'd got Gerry Marsden—with the Pacemakers—too. And as a Liverpool man himself, he had many Merseyside up-and-comers calling him to act as personal manager. He didn't want to get too cluttered up with artists, of course, but in just a few months he'd overtaken some of the most powerful managements in the country.

Main opposition, in the hearts of fans, to the Beatles came from the Shadows, with Cliff Richard. Umpteen groups had copied the Shad's dance-steps and neatly attired appearance. And stories, delivered hand-on-heart to the Beatles, suggested that the Shads were upset at the sudden switch to Liverpool for the top in pops.

It was another of the penalties of stardom. But in this case the Beatles knew that there was NO feud... only in some stupid chit-chat employed by fans and by jealous managements and agents. They knew... because they'd got to know the Shadows well and had enjoyed impromptu jam sessions with them at various parties. There was good-natured banter, of course—the groups were really miles apart in their approach to music. But both sides knew perfectly well there was room for both in the business. . . .

Said John Lennon, however: "It still doesn't make it easier to take this rubbish. There's too much of this back-stabbing in the business. You hear stories supposed to come from friends of ours . . . and yet we've never met the people concerned. And as for all the groups who've suddenly started copying us—well good luck to 'em. We didn't copy anybody when we were starting out and as far as we're concerned you've got nothing to worry about as long as you ARE original."

Avoided Controversy

Outwardly, though, the Beatles avoided deep controversy in their dealings with the queues of newspapermen. They were off-beat, witty, quick with a crack—but nothing too outspoken. This was a policy mutually agreed among them. They wanted to remain a group, with each one a full quarter of the whole, and that was it.

Apart from the jealousy that was being drummed up by idle minds inside the business and among the fan-queues, the Beatles had to cope with the eternal knockers who said, in effect: "O.K., they've had a couple of records in the Top Thirty and now there's an L.P. But they've got to have a lot more than that in order to stay at the top. It's just a craze, a phase. Four long-haired blokes like that just can't last. . . ."

The Beatles, backstage, took this sort of comment with arched eyebrows—quizzical expressions. They hadn't yet learned that . . . Continued on Page 31.

The boys looking at the drawings of themselves which appeared in an American newspaper.





THIS MONTH'S BEATLE SONG

THINGS WE SAID TODAY

Written and Composed by **JOHN LENNON and PAUL McCARTNEY**

Recorded by the Beatles on their third L.P., "A HARD DAY'S NIGHT", released on 10th August, 1964.

You say you will love me
If I have to go
You'll be thinking of me
Somehow I will know
Someday when I'm lonely
Wishing you weren't so far away
Then I will remember
Things we said today.

You say you'll be mine, Girl
Til the end of time
These days such a kind girl
Seems so hard to find
Someday when I'm dreaming
Deep in love not a lot to say
Then we will remember
Things we said today.

Me I'm just the lucky kind
Love to hear you say that love is love
And though we may be blind
Love is here to stay and that's enough

To make you mine, Girl
Be the only one
These days such a kind girl
We'll go on and on
Someday when we're dreaming
Deep in love not a lot to say
Then we will remember
Things we said today.

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EPPI'S House

Brian Epstein has decided to join the Beatles in exchanging a London flat for a house. But, he has not moved out of London like the boys. His new home is in Central London, not far from the Oxford Circus Offices of Nems Enterprises, Ltd., the hub of the Beatle Empire.

THE ATHLETIC BEATLE

George had a stay-at-home holiday and Paul went to Tunisia after the Beatles Christmas Show closed until they started recording the songs for their new film on February 15th. John flew to St. Moritz and took part in most of the snow sports with Cynthia, including a trip on the Bob Sleigh run, or as one onlooker called it, "the John Sleigh run"!

"It's hard to believe another year has gone by already but it must have because it's February 25th again. I never know how you find the address when we're on location, but here I am in the Bahamas with cards and presents turning up in every post. Thank you very much for remembering me again."

Yours, George.

CHANGE OF CARS FOR GEORGE

George has decided to change his E-type Jaguar for a white Aston Martin D.B.5.—the same model as James Bond used in the film "Goldfinger". He's obviously been won over by Paul who also drives an Aston.

We would just like to clear up a few points with our overseas readers. When the 'U.K.' is mentioned, we mean England, Scotland, Wales and N. Ireland. 'Overseas' covers all other countries. To our Aussie readers, please do not send in Postal Notes or Australian Money Orders for items advertised in The Beatles Book, as we are unable to cash them, payment should be made either by cash or by cheque. One year's subscription costs £1 5 0 overseas or 5 dollars in U.S.A. and Canada.

That GIANT Sweater

Here are the three Swedish knitters of that giant sweater which was sent to the Beatles at the Hammersmith Odeon when they were appearing in their Christmas Show. The boys liked it so much that they wore it almost every night from then on for one of their quick appearances on stage. The girls names are Pia Karlander, Ulla Blomquist and Elizabeth Berg of Stockholm. And the fourth person inside the sweater? The three girls answered that one in their letter: "The girl in the 'P' is a boy, who can't knit!" they wrote.



Question for that drummer on the left—is that the fifth ring you recently added to your collection of four now that you're married?





And here are the boys wearing that sweater that the Swedish girls sent them. (See page 29.)

this was part of the standard routine of show business.

Brian Epstein had the "flash-in-the-pan" giggles aimed at him, too. "Just lucky", they said of him. "Comes from a wealthy family, of course. That's what did it. But to be a long-term talent-spotter takes a lot of talent."

Brian's answer was to sign Billy J. Kramer and the Dakotas to his roster—and smile modestly when Bill's debut disc, penned by John and Paul, hurtled straight as a die to the top of the charts!

Big Shocks

But those who so adamantly predicted an early demise for the Beatles were in for one or two big shocks. On April 12, 1963, their third single, "From Me To You", came out—and went high in the charts right away... boosted by a tremendous advance order. And the boys showed through in popularity polls—mostly in the New Group category.

At one pop poll-winners concert, ten thousand fans saw the Beatles for the first time, mainly, in direct competition with the biggest names in the business. The Beatles admitted, in the quiet of their hotel before leaving for the massive Wembley Pool, that this was likely to be a dodgy performance.

But, the boys played it cool. They were a complete success, getting one of the biggest receptions of all. But they deliberately make it look as if they were very casual about setting up their equipment and getting dressed for the shows. When they came on they got a tremendous welcoming roar from the fans. And screams all the way. And Paul jerked a thumb cheerily in the air to communicate his confidence—a jerk towards the beaming face of John and the deep-in-thought face of George Harrison.

Another triumph. Another hurdle.

And more backstage memories to come next month.



Ringo and Maureen signing the register. The pics were taken separately but we've put them together for your Beatles Book.

The Beatles **No. 20**
BOOK **MAR. 1965**

